

Chinese Export Porcelain in the 19th Century:

THE CANTON FAMILLE ROSE PORCELAINS

Dr. John Quentin Feller



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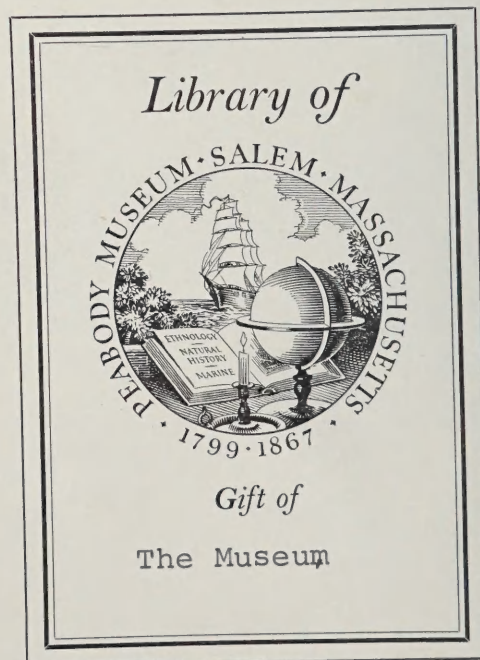
from the Alma Cleveland Porter Collection
in the Peabody Museum of Salem



PLATE II

Mandarin platter

Mandarin pattern well-and-tree platter; second quarter of the 19th century; length 48.6 cm.; cat. no. E68,993. A particularly fine piece, the platter was illustrated in Carl L. Crossman's *A Design Catalogue of Chinese Export Porcelain*, published by the Peabody Museum in 1964. The platter depicts nineteen Chinese figures in an elegant setting, some strolling about while others engage in conversation or play games, and incorporates the five enamels associated with Canton famille rose; viz., rose, blue, green, purple, and yellow. The border is especially striking: butterflies and flowers in orange with gold highlights. The combination of the five Mandarin enamels with a monochromatic border is extremely rare. The treatment of the dragon screen *en grisaille* is contrived for maximum effect. A comparable specimen in the collection is the cut corner bowl with raspberry border on p. 4. The border is also quite similar to that on the Marjoribanks platter, p. 3 (see also Border #1).



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PLATE I

Front Cover

"For auld lang syne" Punch Bowl

Canton famille rose armorial-style punch bowl in the Mandarin pattern; second quarter of the 19th century; diameter 36.1 cm.; cat. no. E68,858. This extraordinary bowl depicts on the exterior one of the most famous tales of Chinese history toward the close of the Han dynasty, recounted in the *San Kuo Chih Yen I*. In order to secure arrows for his troops to use against the forces of the Emperor Ts'ao Ts'ao, the brilliant general Chu-ko Liang consulted with the statesman Chou Yü (portrayed on the plate, p. 19, at the position of 9 o'clock) and devised a plan. Straw-covered boats, manned by a handful of soldiers with gongs and drums proceeded downstream to a position guarded by Ts'ao Ts'ao's army. As a heavy fog fell, the men on the boats raised a fearful din, causing the enemy to shoot arrows in the noise's direction, thus enabling Chu-ko Liang to obtain his weapons. A Greek key band in gold above and another in green below delineate the battle scene which is interrupted, front and back, by a garlanded reserve showing clasped hands of friendship and the inscription *For auld lang syne*. The exterior rim of the bowl is decorated by an encircling floral garland, while the interior rim shows dozens of Chinese figures in a gardenscape, as does the cavetto of the bowl itself, which Mrs. Porter has identified as a depiction of the Orchid Pavilion in the 4th century. While not strictly armorial, the punch bowl may have been intended for some fraternal organization and plates, similarly decorated, have appeared on the market. The quality of the painting and the overall arrangement compare favorably with a pair of bowls dated 1832 and once owned by Dwight Boyden of Boston, the earliest recorded examples of Canton famille rose in the Mandarin pattern (see Harriet Ropes Cabot, *Handbook of The Bostonian Society*, Boston, 1979, p. 87).

Photography by Markham W. Sexton

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Foreword

Alma Cleveland Porter began her collection of Canton famille rose some thirty-five years ago at a time when there were few collectors of export porcelain who specialized in the colorful 19th century patterns. In fact, many students of the China Trade considered these later wares as overpainted, garish, and unattractive. That Mrs. Porter thought otherwise is a tribute to her sagacity.

During a period going on four decades, Mrs. Porter has amassed an extensive collection of rare and beautiful Canton famille rose pieces numbering in the high hundreds and, counting duplicates, perhaps twice as many. Between the fall of 1980 and late summer of 1982, more than 300 pieces from the Porter Collection were lent to the Peabody Museum of Salem, and a handsome display was organized by Carl L. Crossman with the assistance of Lucy J. Batchelder and Helen Herndon. In the spring of 1981, Mrs. Porter decided to give the museum its choice of some five dozen pieces, eventually 77 in all. It was my good fortune to be invited to assist the museum staff in making its selection, and so I feel in small part responsible for many of the pieces illustrated in this catalogue.

I first became acquainted with Alma Cleveland Porter in the summer of 1976, shortly after I began my annual visits to Salem's Peabody Museum. Mrs.

Porter generously shared her time and, more importantly, knowledge with me, and through her I was introduced to what must almost certainly be the finest private collection of Canton famille rose extant.

It was Mrs. Porter who suggested to me the possibility that Mandarin pattern pieces might be datable through a study of their borders, much in the manner of David S. Howard's research into 18th century English armorial porcelain. At the same time, she introduced me to those wonderful initialed and crested pieces in the Mandarin and Rose Medallion patterns which are the gemstones of her collection. They became the keys to dating many of the particular pieces and of the pattern variants in a more general way, once their often twisted provenance was unraveled. Access to the Porter Collection provided the basis for my ongoing study in the complicated field of 19th century Canton famille rose, and my research owes a great deal to an unforgettable teacher.

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Chinese Export Porcelain in the 19th Century: The Canton Famille Rose Porcelains in the Alma Cleveland Porter Collection

While the story of the China Trade in relation to Europe unfolded during the early years of the 18th century, the roots of the Sino-American trade were planted much later when the *Empress of China* sailed from New York in 1784. In consequence, the growth and development of the American China Trade was a product of the 19th century. Collectors interested in the China Trade, therefore, will appreciate the significance of the Alma Cleveland Porter Collection of 19th century Canton famille rose.

Direct trade between the United States—in particular, the coastal cities of Salem and Boston, Newport and Providence, New Haven, New York, Philadelphia, and Baltimore—and Canton in China was encouraged by the mercantile policies of the Federalist Presidents, Washington and Adams. Events in Europe beginning in the 1790s, however, hindered its natural development for more than 20 years. Although a few enterprising New England shippers pretended not to notice Thomas Jefferson's crippling embargo of 1807 (and profited in the bargain), overseas commerce did not revive to any appreciable extent until after the Treaty of Ghent was signed on Christmas Eve 1814, ending the Anglo-American debacle known as the War of 1812 and 20-odd years of prohibitive trade.

What porcelain, for example, did reach the United States after 1784 and sporadically thereafter up to the end of the first quarter of the 19th century

is fairly easy to recognize. Tea and coffee services decorated with clumsy, antiquated sailing vessels flying the American flag or landscape scenes of Mount Vernon are highly collectible but not uncommon. Pseudo armorials, often no more than initials within a shield-like enclosure, or simple floral sprigs are still more common, and many examples of these pattern types were assembled in 1968 by John Devereux Kernan in his "exhibition of China Trade porcelain designed to illustrate the wares imported to the port of New Haven," for which he published a catalogue under the same name. Fifty or more pieces, whose provenance was established by Mr. Kernan, can be dated between 1790 and 1820. Jean McClure Mudge and Arlene Palmer illustrated scores of additional examples of American market export porcelain from this same time period, in both instances heavily relying on the collection amassed by Henry F. du Pont at his Winterthur estate.¹

By the end of the first quarter of the 19th century, an important and readily observable change occurred in the decoration on export porcelain, so much of which was consigned to the United States during the next 60 years or so. Elaborate almost fussy designs incorporating figural, floral, and zoological elements cover entire surfaces of the porcelain forms still potted at Ching-te-Chen but hand-carried to Canton for painting. Unlike their conservative porcelaneous coun-

ins from the first quarter of the century, the newly decorated pieces are colorful, making use of the full range of the famille rose palette. Vivid shades of green, yellow, blue, aubergine, and rose (the latter being the most popular color of this group and hence the term *famille rose*), enriched with gold, are the usual pigments found during the middle years of the 19th century. The figural and floral patterns which developed by the second quarter of the century are decidedly oriental in flavor. Mrs. Porter and other collectors have correctly suggested a link between Canton famille rose, as the 19th century patterns are referred to as a group, and the lovely 18th century famille rose porcelains which were the pride of the W. Martin-Hurst Collection, discussed by George C. Williamson in *The Book of Famille Rose* (Rutland, Vt., 1970). What had happened, of course, was a stylistic renaissance—a nice blending of oriental motives so popular during the middle years of the Emperor Ch'ien Lung's lengthy reign (1736-1795) with newer, Western-style forms based often on European silver and ceramic models. As with most revivals, one suspects that the Chinese overdid it a bit.

Why the Canton famille rose patterns continued to remain so popular in the United States throughout the last century is not difficult to understand. Apart from the meager and short-lived porcelain output of Bonnin and Morris prior to the Revolution and of William Ellis Tucker and his associates between 1826 and 1838—both Philadelphia enterprises—porcelain dinnerware was simply not manufactured in the United States during the better part of the 19th century. Even when the Havilands established their New York-based company after the Civil War, the porcelain itself was potted at Limoges and often decorated there, though some was sent to the United States and to China for painting (see Fig. 43). Canton famille rose was readily available, and it was inexpensive. The repetition of stock patterns decade after decade made replacement orders possible, an obvious advantage which Captain Daniel Ammen mentioned in a letter dated August 5, 1868 to Mrs. Ulysses S. Grant at a time when he was making arrangements for the shipment of a Rose Medallion dinner set to the General and his wife.²

In the past, it has been suggested that there was a serious decline in the popularity of Canton famille rose by the 1830s,³ when in fact the patterns were in their infancy. If anything is at all certain about these colorful porcelains, it is that they achieved their apogee during the 1860s or third quarter of the 19th century. The collection formed by Alma Cleveland Porter

stands as testimony and, because it is almost exclusively devoted to the famille rose patterns, I have no hesitation in adding that it is quintessential to the establishment of a workable pattern classification and dating system. Almost all the pieces to the puzzle are here.

Many of the remarkable specimens in the Porter Collection, including the *For auld lang syne* punch bowl, date to the first half of the 19th century. "Very little porcelain was made and decorated during the reign of Hsien Feng (1851-1861)," Mrs. Porter explained once, "owing to the destruction of the kilns at Ching-te-Chen during the Tai Ping rebellion." Consequently, following the revitalization of the export porcelain industry in the early 1860s, there was a decline and, she maintains, "the quality of decoration never again attained the heights of [its earlier] excellence." In general, one must agree; but when examining the dozens of beautifully executed porcelains from the 1860s and 1870s in Mrs. Porter's collection, some of which are illustrated here, one is compelled to conclude that she has garnered all the best pieces!

There can be no question but that the earliest of the Canton famille rose patterns is the one commonly known as Mandarin, for its origins in the 18th century are well documented. The surfaces of Mandarin pieces are usually covered with an overall design depicting Chinese figures in domestic and courtly settings or as part of elaborate land and waterscapes (see pp. 2-15, 17-18). Invariably the figures are clothed in traditional Chinese apparel, and the Tartar influence of the Manchus is nowhere in evidence. The variety in the scenes encountered is endless, but the figures themselves are anonymous. Only rarely can the collector identify an event from Chinese history, such as the battle scene on the punch bowl reproduced on the cover of this catalogue, or recognize the tipsy figure of Li Po, the T'ang dynasty poet who once lamented:

From a pot of wine among the flowers
I drank alone . . .
And then I was drunk. . . .⁴

and who was portrayed eleven centuries later sitting beside his wine pot (see Fig. 25). But these discoveries are rare.

The central or principal design on Mandarin pattern porcelain is invariably complemented by a fanciful border, again perhaps in imitation of those exquisite ruby back and other eggshell quality dishes manufactured during the Yung Cheng and Ch'ien Lung reigns. As David S. Howard has demonstrated in his *Chinese Armorial Porcelain*, his border classifi-

cation system has provided the scholar and collector alike the opportunity to assign reasonable dates to all 18th century Chinese export porcelain. So too the borders on the Canton famille rose porcelains, especially those of the second and third quarter of the 19th century, lend themselves to sorting and arranging in a chronological sequence.

The catalogue of the Porter Collection is organized with the individual pieces grouped by pattern beginning with the Mandarin and only occasionally by form. Because of the importance of the borders both as design elements and for purposes of dating, a dozen of these have been selected for enlargement and have been placed for convenience on pp. 42 and 43, immediately following the illustrated porcelain. Brief descriptions, with references to examples in the catalogue, are included. Other border designs might have been excerpted and certainly will be in future studies.

In the cases of all the patterns, excepting Rose Medallion and some Sacred Bird and Flowers pieces, the colorful borders harmonize with the principal decorative features. The plate in the Auspicious Figures pattern on p. 19 is a prime example. Rarely a discordant note is struck, and one theorizes why a Cantonese painter would combine an orange butterfly and flower border on a Mandarin platter which is representative of the Canton famille rose palette at its finest (see Pl. II). Why, it may be asked, were some of the design elements found on the plates reproduced on p. 36 joined together with less than pleasing results? But the borders at least provide a dating clue and, when the provenance of the piece can be established beyond question, corroborative evidence for dating the specimen as well as all similar pieces.

Apart from the handsome "chicken skin" covered vase illustrated on p. 2, which is late 18th century, all of the Canton famille rose pieces given to the Peabody Museum by Mrs. Porter are 19th century. In a few instances, the donor has suggested slightly earlier dates for some of the Mandarin and Rose Medallion pieces than I would. But, as I have implied earlier, the Porter Collection offers substantial evidence that the quality of decoration achieved during the first half of the last century was recaptured briefly during the third quarter in spite of China's internal problems.

The earliest of the 19th century porcelains in the Mandarin pattern are the Marjoribanks platter (Fig. 2), the melon-shaped teapot (Fig. 4), and the hot-water plate (Fig. 5). The butterflies and flowers border on the platter (see Border #1) has been found on at least five additional services, four of them armo-

rial and almost certainly English market. Captain Charles Marjoribanks must have ordered his service at some point between 1813, just after his arrival at Canton on assignment, and 1831, when he returned home.⁵ The melon-shaped teapot is in the style of 18th century English saltglaze and, while forms in themselves are seldom reliable as dating guides, the arrangement of the design motives is suggestive of the early 19th century. In the case of the hot-water plate on p. 5, its borderly simplicity is a carryover of the neo-classical influence already noted.

The remaining Mandarin pattern pieces, some 24 in all, are mostly from the second quarter of the 19th century. It is these which can be more precisely dated due to the existence of a handful of amply documented Canton famille rose porcelains in public and private collections. For example, the earliest dated pieces of Mandarin thus far recorded are a pair of similarly decorated punch bowls presented in 1832 to Dwight Boyden of the Tremont House in Boston, one of which is on display at the Old State House.⁶ The painterly qualities and arrangement of design elements on the Boyden bowls bear an unmistakable similarity to the punch bowl on the front cover, which can therefore be dated second quarter of the 19th century.

Almost as important as the Boyden bowls are several Mandarin pattern pieces from the same service which are actually inscribed *SB 1842* on the undersides. The Winterthur Museum has a platter from this marked service, which was brought to my attention recently by Ulysses G. Dietz of The Newark Museum. Unfortunately, the original owner remains anonymous, but identification may yet be forthcoming and would, I am confident, corroborate the 1842 date. The border of butterflies and flowers on a gold background (see Border #2) is found on several pieces in the Porter Collection, including the commemorative pitcher on p. 6 and the three-part soap dish on p. 21.

One of the more common borders on Canton famille rose pieces, whatever the pattern, depicts a bird within a lantern enclosure (see Border #7). Seen on the fruit compote (Fig. 14), this attractive border was used on a spectacular service from the 1840s, made for Ignacio Herrera of Cuba.⁷ The Mottahedeh Collection includes a plate with the royal arms of Persia dating from the mid 1850s that includes the bird-in-a-lantern border.⁸

With other borders, it becomes a matter more of common sense than conjecture. The handsome border used on the shell-shaped dish at the top of p. 9 also appears on a service from the 1840s owned by Sam-

uel H. Russell of Boston. While the same border was used on the bone dish at the bottom of the same page, it is poorly executed, indicating a later date; and the porcelain form itself is very late 19th century, almost Edwardian (see Border #3). The Thomas platter in the Mandarin pattern on p. 10, with its rich floral border and lappet-shaped reserves (see Border #12) is most likely second quarter, 19th century, although the border arrangement is found on pieces made between the 1840s and 1860s.

Similar to both the Mandarin and slightly later Rose Medallion patterns in the famille rose genre is the Auspicious Figures pattern, illustrated on pp. 19-21. The plate on p. 19 shows the pattern in its most common variant. Four legendary Chinese figures alternate with clustered elements of the Hundred Antiques (i.e., the emblems of the Eight Immortals, Buddhist and Taoist symbols, etc.) and, like the spokes of a wheel, radiate from a center medallion depicting yet another figure. Sometimes a bird on a flowering branch or, in the case of special order services, crests or initials appear in the roundel (see Fig. 24). This particular plate has an attractive border of flowers and fruits in clusters on a white ground (see Border #9), but Mrs. Porter also has several pieces with Border #4. The pattern also appears in monochromatic variants.

Sometimes the auspicious figures themselves can be identified, and Professor Cheng Hwa Siao of the University of Scranton has translated the Chinese characters on the plate described above, as well as the cup and saucer on p. 22. The Auspicious Figures pattern almost certainly dates from the early 1840s to the late 1860s. At least five armorial services in this pattern are known and all, to be sure, are English market. Contrariwise, there is no recorded service with an American provenance, though a number of pieces in sepia with gold highlights and the monogram *S* have appeared on the market from time to time. All in all, the Mandarin and Rose Medallion patterns were preferred on this side of the Atlantic.

In an otherwise fine collection, it is extraordinary to discover pieces like the cup and saucer illustrated and discussed on p. 22, which provide the visual link or transition between the Auspicious Figures and Rose Medallion patterns. The arrangement speaks for itself, yet the auspicious figures, confined in melon-shaped reserves, are there. The pieces are mid-century at the latest and are painted in the manner of a wonderful saucer dish in *China for the West* which was made for the Near Eastern market and is dated AH 1271 or 1854-55.⁹

Canton famille rose's most recognizable pattern is Rose Medallion (see pp. 23-31), in which four or more reserves surround a center medallion or roundel. Set against a background of green tendrils and rose-colored flowers on a gold field, the reserves are usually either outlined with C-scrolls (Fig. 32) or they are melon-shaped (Pl. VII). The roundel, which is the pattern's principal characteristic, generally shows a bird perched on a turquoise rock (Fig. 32). Like the Auspicious Figures pattern, special order services incorporate initials and crests in the center medallion (see pp. 23-25).

Because of its enduring popularity from the 1850s until the early years of the 20th century, the pattern has numerous variants, but two are common. In the first type, all of the surrounding reserves contain arrangements that include flowers and flowering branches, sometimes fruit, and usually birds, butterflies, and occasional insects (Pl. VIII). In the second and more common type, floral reserves alternate with others depicting Chinese figures at various pursuits as the three plates on p. 25 illustrate. Occasionally, land and waterscape reserves replace one or the other of the more common types described (Fig. 32). Unlike the other Canton famille rose patterns, Rose Medallion pieces never have distinguishing borders unless the porcelain form itself recommends this decorative addition to fill a space. The lighthouse coffeepot and the strap-handled mug, both reproduced on p. 28, include Mandarin-style borders which incidentally confuses the dating process. In the case of the pot, the border suggests the 1840s, whereas the background trellis design in turquoise could place the piece in the 1870s or 1880s.

Of all the 19th century patterns, Rose Medallion is easiest to date. There exists a number of well-documented American and English market services which can be dated from the early 1850s up to the end of the 1870s. President James Buchanan, for example, owned a dinner or dessert service with his initials that dates from the mid 1850s. Civil War figures including Secretary of State William Seward, Surgeon General Joseph Barnes, Admiral Silas Stringham, General Ulysses S. Grant, and Captain Daniel Ammen (see p. 24), all owned personalized Rose Medallion services which can be irrefutably dated during the decade of the 1860s.¹⁰ William C. Gibbs of Newport, R.I., or perhaps his daughter Sarah, owned the covered vegetable dish on p. 27, which dates from the same decade as the trefoil dish (Fig. 33) marked *EMILY.CANTON.1879*.

Rose Medallion continued to be made through the end of the century. Many of the later pieces reached the port of Baltimore in which city the pattern was referred to as "Green India." The palette on most of these later pieces, excepting those magnificent bowls and chargers inscribed in Arabic for the Near Eastern market in the early 1880s with their blue trellis backgrounds, shows a marked decline. In particular, the color orange intrudes in a most unattractive way. After the passage of the McKinley Tariff in 1890, the U.S. government required that the name of the country of origin be stamped on all imports. Rose Medallion pieces marked CHINA or MADE IN CHINA in overglaze reddish orange are quite common but tend to be frowned upon by advanced collectors. Since a Canton decorator was capable of producing exactly what a customer desired, why the admixture of good and bad? James Hunter Johnson of the National Society of Children of American Revolution Museum has recently pointed out in connection with late export silver: "It should not be surprising that the importer got what he *could* or *would* afford."¹¹

Some of the most satisfying examples of Canton famille rose are those on which floral designs are found. Like other collectors, Mrs. Porter has referred to these generally as Rose Canton which is only an anglicization of the term Canton famille rose. At least three distinct patterns can be differentiated and, though the terms suggested may not have been used by the Chinese vendors or their American customers during the last century, it has long seemed appropriate to give these patterns expressive names. The first of these I call the Bouquet of Flowers pattern, two examples of which can be seen on the top of p. 35. A proximate design source is almost certainly the deep dish on p. 34, once owned by the Blake family of Boston. The Bouquet pattern is self-descriptive and is found with or without trailing ribbons and bows, and on both white and celadon grounds. Most pieces in the pattern seem to be from the second or third quarter of the 19th century. The earliest recorded service purports to be a wedding gift in 1831 to Frederick Hall Bradlee of Boston and Nahant on the occasion of his marriage to Lucretia Wainwright, while the latest is a platter, privately owned, which is marked 1872 *canton* on the underside.¹²

Similar in feeling are the two plates on the bottom of p. 35 in the Garden pattern, which invariably shows birds and insects hovering above a garden whose untended appearance is planned in a manner that both the English and the Chinese admire. Both the Garden

and Bouquet of Flowers patterns have handsome borders which help in the assignment of dates.

The last of the floral patterns represented in the Porter Collection has been variously named and misnamed (and of the latter "white celadon" is easily the most illogical), but the term Sacred Bird and Flowers has enjoyed acceptance among many collectors of export porcelain. Generally, its use has been restricted unnecessarily to refer to a pattern of birds, flowers, and butterflies, usually in orange or sepia (see Fig. 55), but it is also found in monochromatic variants of blue or green. More importantly in terms of the present collection, the Sacred Bird and Flowers pattern is represented by four examples, three of which are in famille rose colors (Figs. 56, 57, and 58). The covered jar with its loose arrangement and the pap boat with its tight almost stylized clusters have white backgrounds, while the icing pail on p. 38 has a rich gold ground. These three pieces date from the third quarter of the 19th century.

The Porter Collection is also rich in the variety of forms encountered. Apart from the wine pots and pillow on p. 40, a list of the rarest specimens would include the sugar bowl (Fig. 7), the teapot and stand (Pl. V), and the inkstand (Fig. 18)—all in the Mandarin pattern. The Rose Medallion lighthouse coffee-pot on p. 28 is only one of two or three known examples. The candle or peg lamp holders on p. 30, also in Rose Medallion, and the pap boat in the Sacred Bird and Flowers pattern on p. 37 are scarce items. The pieces illustrated in color on the front and back covers represent the finest of their genre. While all these examples may be pleasing to the eye, the collector must exercise caution in attempting to date Canton famille rose pieces on the basis of form alone, for the Cantonese enamelers tended to decorate the same forms over and over again throughout the 19th century. The Tucker-inspired pitcher on the inside back cover is a likely exception, dating from the mid 1830s or shortly thereafter. Also, the bone dish on p. 9 must be considered very late because of its late Victorian form and its weak execution.

On the other hand, European porcelain blanks sent to China for decoration in the third quarter of the 19th century deserve mention. The Rose Medallion bulbous sugar bowl on p. 31 is marked on the underside *H & C?* in green overglaze, a mark also found on the White House porcelain set ordered for the Rutherford B. Hayeses and delivered in 1879, providing a basis for dating other bowls of identical shape whether marked or not. David Howard illustrates a pitcher

similar to the one on p. 31 that was manufactured by E. & C. Challinor at Staffordshire c. 1862 and whose English mark was obscured by the decorator at Canton.¹³ Whether the decoration was contemporary with the potting will never be known for certain.

In conclusion, the Canton famille rose patterns have much in common: the design elements are closely related; the colors identical; the arrangements similar; and the forms repetitive. All the named patterns which are represented in the Porter Collection were popular at one time or another during the second, third, and

fourth quarters of the 19th century. The advantage to the collector and scholar afforded by the present collection is that the fine and not-so-fine distinctions between some of the earlier and later pieces and among the patterns become apparent.

The classification and dating of Canton famille rose remain difficult. A great deal more can be learned from further study of the Porter Collection itself. But at least now it is possible to date the 19th century famille rose patterns with a degree of confidence unthinkable even a half dozen years ago.

Notes

¹ Jean McClure Mudge, *Chinese Export Porcelain for the American Trade 1785-1835*, 2nd. edition, revised (Newark: University of Delaware Press, 1981), and Arlene M. Palmer, *A Winterthur Guide to Chinese Export Porcelain* (New York: Crown Publishers, Inc., 1976).

² The full story of the Grant-Ammen connection and of the Rose Medallion dinner services ordered by Capt. Ammen in 1868 is discussed at length in an article on the dating of the Rose Medallion pattern which I have submitted to *ANTIQUES* at the suggestion of Wendell Garrett, editor and publisher.

³ Carl L. Crossman, *A Design Catalogue of Chinese Export Porcelain for the American Market 1785-1840* (Salem, Mass.: Peabody Museum, 1964), p. 6.

⁴ Kiang Kang-hu, *The Jade Mountain: A Chinese Anthology* (New York: Alfred A. Knopf, 1929), pp. 59-60, which translates Li Po's poem entitled "Drinking Alone with the Moon."

⁵ David S. Howard, *Chinese Armorial Porcelain* (London: Faber and Faber Limited, 1974), p. 786.

⁶ Harriet Ropes Cabot, *Handbook of The Bostonian Society* (Boston: The Bostonian Society, 1979), p. 87.

⁷ *ANTIQUES*, October 1967, p. 534. See also, Nancy Schiffer et al, *China for America* (Exton, Pa.: Schiffer Publishing Ltd., 1980), p. 184.

⁸ David S. Howard and John Ayers, *China for the West*, 2 vols. (London: Sotheby Parke Bernet, 1977), II, 495.

⁹ *Ibid.*, II, 496.

¹⁰ See note #2.

¹¹ James Hunter Johnson, "Later Chinese Export Silver," published in the catalogue of the 27th annual Washington Antiques Show, January 6-10, 1982, p. 47.

¹² Letter from Sargent Bradlee to the author, February 22, 1981. See also, *ANTIQUES*, October 1967, p. 533.

¹³ Howard, *Chinese Armorial Porcelain*, p. 33.

The
Alma Cleveland Porter
Collection



FIGURE 1

Mandarin Style Covered Vase

Mandarin style covered vase; last quarter of the 18th century; height 34 cm.; cat. no. E68,224. The handsome vase, probably one of a pair but possibly part of a five or seven piece garniture set, is decorated front and back with raised, sepia-colored reserves depicting Chinese figures at leisure. The "chicken skin" effect of the turquoise background is self-explanatory and was much used in the 1780s and 1790s. Export porcelain with scenes of Chinese figures at various pur-

suits was popular throughout the 18th century, particularly after 1740, and most pieces can be dated using David S. Howard's border classification system which he explains in *Chinese Armorial Porcelain* (London, 1974). The difficulty for the collector of Canton famille rose is alleviated in part by the Porter Collection whose wealth of examples makes possible the beginnings of a border classification system for the 19th century.

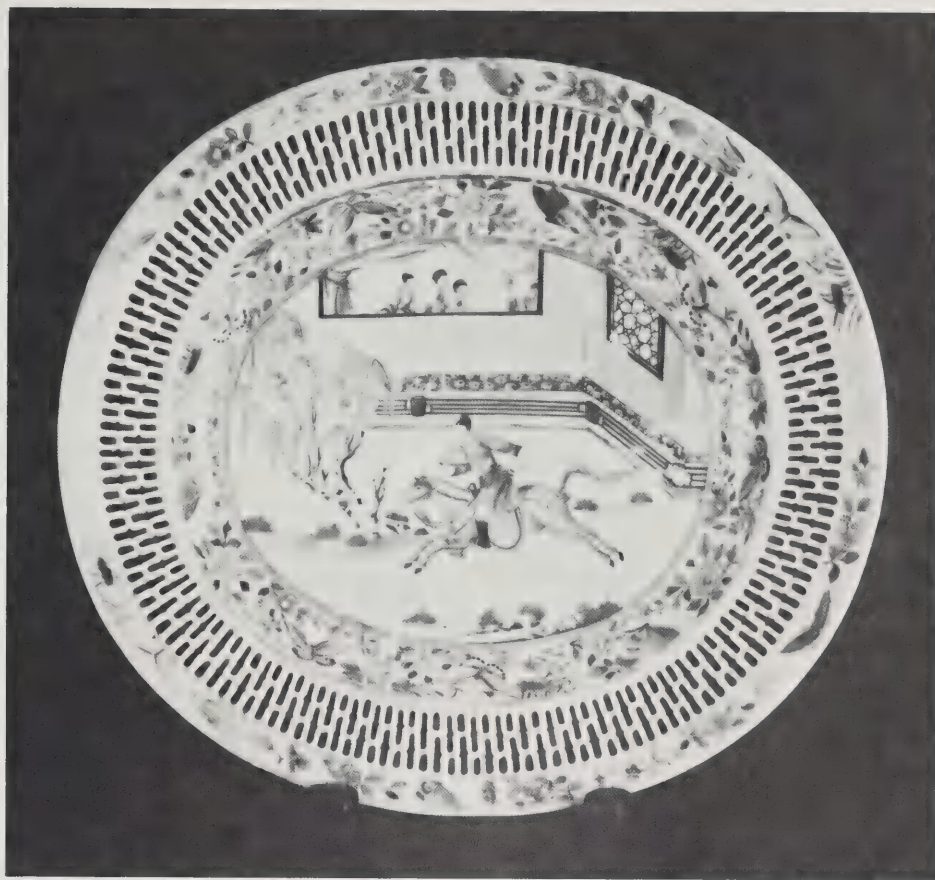


FIGURE 2

Mandarin 'Marjoribanks' Platter

Fig. 2a (reverse side of Fig. 2)

Fig. 2b ('Scott' plate)

Mandarin pattern reticulated platter; possibly late first quarter of the 19th century; length 28 cm.; cat. no. E68,222. The platter is decorated in soft colors and depicts three women observing a rider at full gallop. On the underside is painted the crest, albeit incorrectly, of the Marjoribanks family of Berwick (see Fig. 2a below). This is the only Canton famille rose service recorded on which a crest or arms appears on the undersides of all the pieces, although an American market dinner set in the Mandarin pattern incorporates both the owner's initials and the date—*SB 1842*—on the undersides of the various pieces. The platter (or underdish to a reticulated basket) almost certainly was ordered by Capt. Charles Marjoribanks (pronounced "Marshbanks") who joined the staff of the East India Company at Canton in 1812, becoming a member of the company's Select Committee in 1827 and President in 1830, fourteen months before he was invalided home because of disputes with the Chinese. Whether the service was ordered shortly after Marjoribanks' arrival at Canton or just before his departure, it is certain the service can be dated between 1813 and 1831. The border on the platter is significant because it appears on several other services, including those of the Scott family (see Fig. 2b below), the Setons of Touch, and the Garretts or Garratts of London, as well as an unidentified armorial service with the motto *Evangelium per Christum* and the crest, a dove of peace on a cross between two wings. A composition of delicately painted

lavender, black, and orange butterflies with various flowers is repeated (see Border #1), twice on the Marjoribanks platter and three times on the Scott plate. The monochromatic border of the Mandarin platter on the inside front cover (Pl. II) is almost identical to that described here, and the raspberry colored border of the cut corner bowl on p. 4 is quite similar and invites comparison.



FIGURE 2a



FIGURE 2b



FIGURE 3

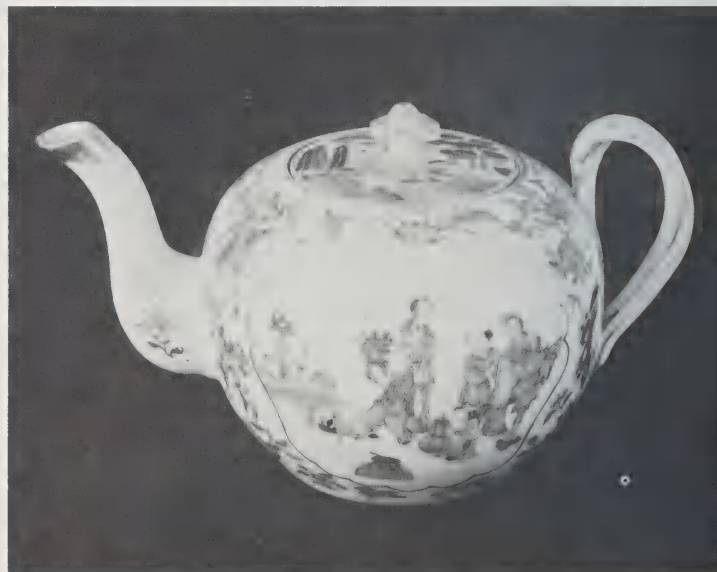
Mandarin Cut Corner Bowl

Mandarin pattern cut corner bowl; second quarter of the 19th century; diameter 25 cm.; cat. no. E68,248. The exterior of the bowl shows Chinese figures at various pursuits; however, it is the bowl's border that strikes the observer. Raspberry in color and depicting butterflies, birds, and flowers on a white ground, the border's close relationship to those on the preceding page and inside front cover has been noted. Whereas the Marjoribanks platter is probably c. 1820, the bowl and orange-bordered platter (Pl. II) are twenty years later.

Mandarin Melon-shaped Teapot

Mandarin pattern teapot; first quarter of the 19th century; length 27 cm.; cat. no. E69,219. One of the rarest pieces in the Porter Collection is this melon-shaped teapot with graceful curved spout and strap handle. The latter configuration, together with the pot's bulbous shape, brings to mind the salt-glaze teapots with oriental decorations manufactured at Staffordshire throughout the second half of the 18th century. On each side of the pot is an irregularly scalloped panel or reserve showing Chinese figures against a plain white background. Surrounding the reserves are scattered flowers and elements of the Hundred Antiques, also on a white ground. The teapot is a good example of an 18th century form lingering into the 19th century but decorated in the soon to be fashionable Canton famille rose manner.

FIGURE 4



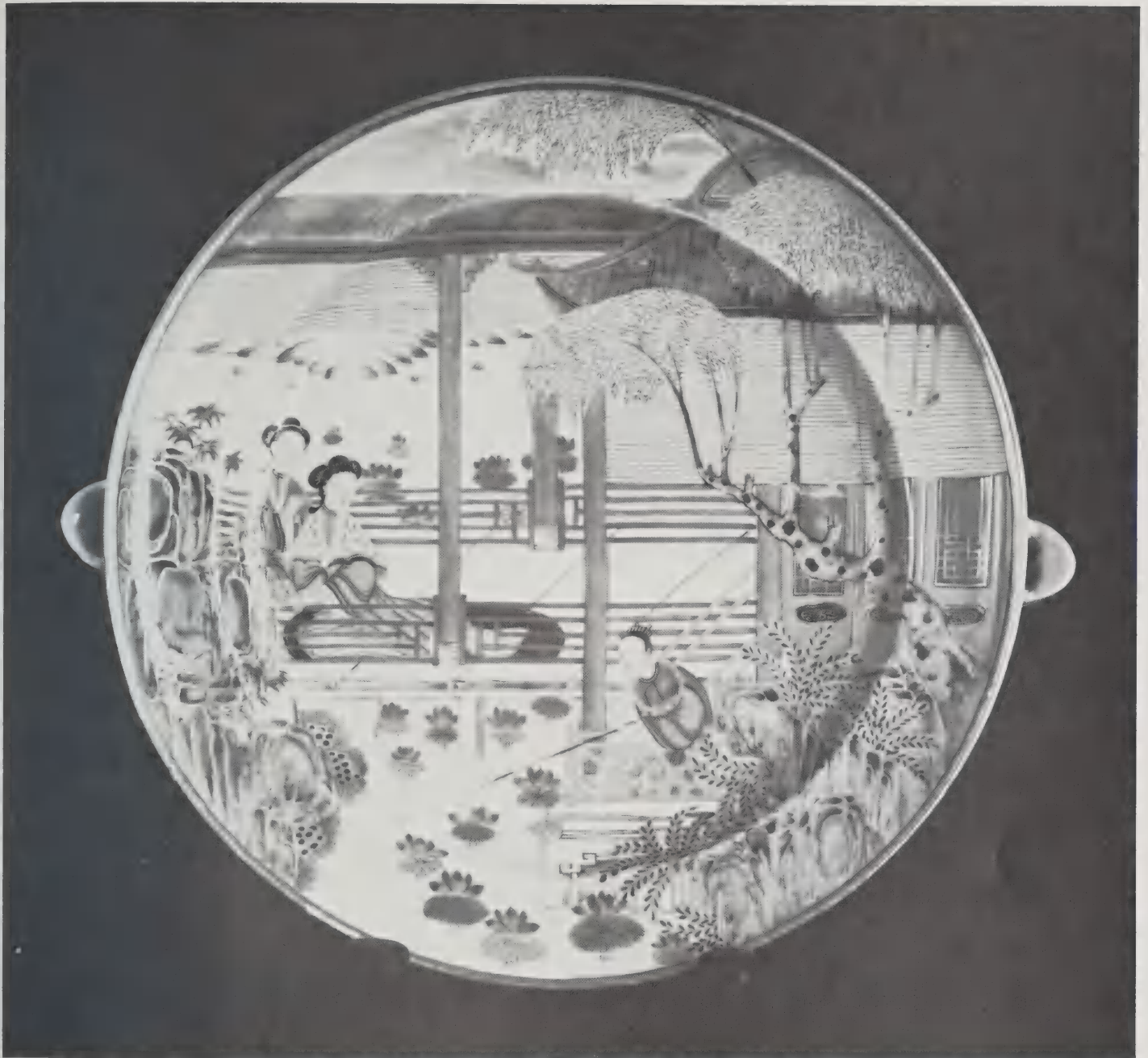


FIGURE 5

Mandarin Hot Water Plate

Mandarin pattern hot water plate; probably late first quarter of the 19th century; width 27.5 cm.; cat. no. E68,223. This plate, depicting two Chinese ladies on a veranda watching a young boy fish, is one of the most beautiful pieces in the Porter Collection. The rock formations in turquoise are heavily outlined in gold, and the use of yellow glaze for the pavilion blinds is uncommon. The border is a narrow gold band, quite simple and in keeping with the late neoclassicism of the

Napoleonic era and shortly thereafter. The same border with a similar overall design appears on pieces from the Wight armorial service illustrated in Howard's *Chinese Armorial Porcelain*, p. 787, which the author dates c. 1810. It is instructive to compare the painterly details of the hot water plate with those on the chowder turcen, p. 18, which was exported some forty or fifty years later.



PLATE III

Mandarin 'Sowry-Floury' Pitcher

Mandarin pattern octagonal shape commemorative pitcher; second quarter of the 19th century; height 22.1 cm.; cat. no. E68,862. Although somewhat unusual in Chinese porcelain, the octagonal shape was favored by manufacturers of ironstone pitchers and coffeepots in the middle of the 19th century. The well-molded spout in orange with gold highlights, in a manner favored by Thomas Tucker of the American Porcelain Company during the 1830s, crowns an oval cartouche containing the names *H M Sowry M Flourey* in

gold script, possibly a nuptial commemoration. At the top, obscuring a molded rim in the form of a lappet collar, is a particularly lovely border of butterflies and flowers on a gold ground (see Border #2), which is practically identical to the border on a Mandarin platter at the Winterthur Museum which is dated 1842. The body of the pitcher depicts Chinese figures at leisure and includes a youth carrying a folded umbrella.



FIGURE 6

Mandarin Green-bordered Plate

Mandarin pattern plate; probably second quarter of the 19th century; diameter 19.7 cm.; cat. no. E69,005. One of the most beautiful examples of Canton famille rose in the Porter or any other collection, this plate is distinguished by the unusual green background color of its border. The well-delineated design elements on the border—butterflies, peaches, and flowers—are quite similar to those on the covered jar

discussed on p. 37. The delicacy of the painting, however, reminds one of the Marjoribanks platter and Scott plate (p. 3) and the punch bowl on the front cover. The plate depicts a lovely Chinese lady standing in a doorway, attracted no doubt by the clash of cymbals held by an elderly man who, with his attendant looking on, is about to strike his brass plates again. See Frontispiece.



FIGURE 7

Mandarin Covered Sugar Bowl

Mandarin pattern covered sugar bowl; second quarter of the 19th century; length 27 cm.; cat. no. E68,218. The unusual sugar bowl is almost certainly copied from a Chamberlain Worcester model c. 1815 or a Minton bowl c. 1820, both illustrated in Geoffrey Godden's *British Pottery and Porcelain* (New York, 1963), pp. 121, 123. Similar bowls were shaped at New Hall between 1812 and 1821. The border of flowers

and butterflies on a gold ground is identical to that on the Mandarin platter at Winterthur, dated 1842 (see Border #2). Assuming that an English ceramic model was sent to China, then it is safe to date this bowl between 1825 and 1845. The initials *PSW*, which appear on the bowl's border, remain unidentified. Like most Mandarin pattern pieces, the bowl shows Chinese figures at leisure on either side.



FIGURE 8

Mandarin Nappie

Mandarin pattern shell-shaped serving dish or nappie; probably second quarter of the 19th century; height 27.5 cm.; cat. no. E68,990. This unusual Mandarin pattern variant shows eight Chinese figures clustered about garden seats and a table, the whole arrangement suspended or floating against an undecorated background (compare with the nappie on p. 13). The particularly rich border of green tendrils and rose-colored flowers on a gold background, seen also in the background of Rose Medallion pieces, is interrupted at 3, 6, 9, and 12 o'clock by four scalloped reserves with birds and flowers or butterflies and flowers (see Border #3). The comb-like extension at the top of the dish is painted with chrysanthemums on a stippled background and is quite similar to the "combs" on two nappies which were part of President and Mrs. U. S. Grant's 1868-69 Rose Medallion dinner service used at the White House (see *Winterthur Newsletter*, Vol. XXV, No. 5, September 1979, pp. 4-5, for an illustration of one). The floating figures used in conjunction with this border also appear on a large monogrammed dessert service belonging to Samuel Hammond Russell of Boston and displayed at the Gibson House on Beacon Street, which is datable to the 1840s. The shell shape form itself is found in many of the sumptuous dessert services manufactured by Worcester, Chamberlain Worcester, Spode, Turner, and Derby during the first third of the 19th century.

Mandarin Bone Dish

Mandarin pattern bone dish; late third or fourth quarter of the 19th century; length 21 cm.; cat. no. E68,216. The Mandarin decoration is not particularly good, but the "floating" figures and rich border with reserves invite comparison with the nappie above. Although export porcelain forms are not especially reliable dating guides, in this instance the crescent shape reinforces a date in the latter part of the last century as bone dishes were uncommon prior to the 1880s.

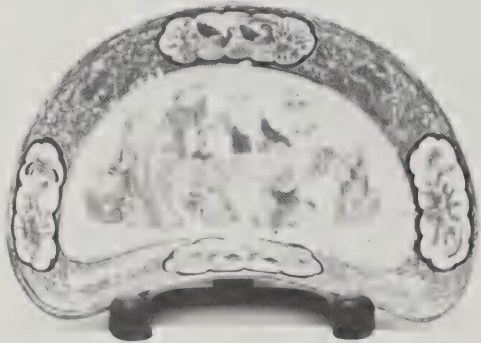


FIGURE 9



PLATE IV

Mandarin 'T' Platter

Mandarin pattern platter (fitted strainer or reticulated trivet missing); second quarter of the 19th century; length 44 cm.; cat. no. E68,225. The execution of the courtyard scene depicting ten Chinese figures at leisure is uncommon for the palette is entirely famille verte. By way of contrast, the border of flowers, fruit, and butterflies on a gold ground, interrupted by six lappet-shaped reserves, is in famille rose colors. Five of the reserves contain flowering branches with birds and

butterflies, while the sixth, at 12 o'clock, incorporates the letter *T* in Gothic script within a double-banded, slightly octagonal-shaped shield, reminding one of a gentleman's signet. The monogram may stand for Isaiah Thomas, Jr., of Worcester, Mass., whose father founded the American Antiquarian Society in 1812. See Border #12 and compare with the plate in the Bouquet of Flowers pattern, p. 35, Fig. 49.



FIGURE 10

Mandarin Square-shaped Dish

Mandarin pattern square-shaped serving dish; second quarter of the 19th century; 22.9 x 22.8 cm.; cat. no. E69,007. The center design shows five Chinese figures and a horse in an outdoor setting replete with Taihu rocks. The border is particularly handsome, with huge blue bats holding tasseled cords attached to gold coins, together with paired birds and flowering branches. The bat is emblematic of happiness and longevity, whereas the Chinese cash or coin is symbolic of prosperity (see Border #4).



FIGURE 11

Mandarin Lozenge-shaped Dish

Mandarin pattern lozenge-shaped dish; second quarter of the 19th century; length 27 cm.; cat. no. E69,009. Decorated *en suite* with the serving dish above, the diamond-shaped dish depicts five Chinese figures in a courtyard setting. The distinctive blue bat and cash border also appears on a closely related service in the Auspicious Figures pattern (see pp. 19-21), embellished with the crest of the Hamilton family and mentioned in Howard's *Chinese Armorial Porcelain*, p. 832, which is also from the second quarter of the 19th century.



PLATE V

Mandarin Teapot and Stand
Pl. V, a. (hot water dish)

Mandarin pattern teapot and stand; late first or second quarter of the 19th century; length of teapot 29 cm.; length of stand 20.3 cm.; cat. nos. E68,220a, b. The combination of a teapot and stand in Canton famille rose is most unusual, and the present pieces are two of the most important in the Porter Collection. The decoration circumscribing the pot, as well as that on the stand, is vintage Mandarin: a domestic scene, although in the present instance two of the figures seem to be play-acting. The border is fanciful, reminiscent of the rococo scrolls engraved on silver during the Chippendale period, though the individual design elements are found on export porcelain (see Border #5). The pieces are personalized by the cipher *DN* within a circle incorporated into the border but, unfortunately, the name of the original owner is unknown. A service, otherwise identical but for the monogram *B*, is represented by a hot water plate in the Porter Collection (see Pl. V, a). Geoffrey Godden illustrates a bowl identical to the hot water dish in *Oriental Export Market Porcelain* (London, 1979), p. 219, which is dated c. 1815-25. The shape of the teapot, precisely because it is so unusual, may be a key to dating the pot and stand. A similar teapot in silver made by Paul Revere, Jr., c. 1800, is in The Mabel Brady Garvan Collection at Yale University and is illustrated in Graham Hood's *American Silver* (New York, 1971), p. 175.



PLATE V, a.



FIGURE 12

Mandarin Nappie

Mandarin pattern shell-shaped dessert dish or nappie; second quarter of the 19th century; height 26.5 cm.; cat. no. E68,217. Six oriental figures and various pieces of furniture are set against an undecorated background, in the manner of the nappie and bone dish illustrated on p. 9. The dish has a rich border of stylized grapes and leafy tendrils on a narrow green band, the whole set against a white background. The extension or "comb" at the top of the dish, which serves as a handle, is in orange with gold highlights. The grape and leaf border in Chinese export porcelain was one of the most popular during the first quarter of the 19th century. The stylized version here evolved from its more conventional relative.



FIGURE 13

Mandarin Vegetable Dish

Mandarin pattern rectangular covered vegetable dish; third quarter of the 19th century; length 24 cm.; cat. no. E69,800. The lid, as well as the interior of the underdish, is painted in colorful enamels showing Chinese figures at various pursuits. The gold chain border is uncommon, although coincidentally it was rather popular during the third quarter of the 18th century on armorial porcelain. A related chain border, including suspended baskets of flowers, appears on a large platter in the Bouquet of Flowers pattern (see p. 35 for plates in this pattern), which is marked on the underside 1872 *canton*. As painted on the vegetable dish cover, the gold chain border includes eight pairs of fish suspended from the encircling chain, with elements from the Hundred Antiques in clusters between the aquatic vertebrates. See Border #6 for details.



FIGURE 14

Mandarin Fruit Compote

Mandarin pattern fruit compote; second or early third quarter of the 19th century; length 35.8 cm.; cat. no. E68,860. The cavetto is embellished with a courtyard scene in vivid enamels. The form is 19th century, but it is the border which is the key to dating this piece. The bird-in-a-lantern border (see Border #7), whose principal design characteristic is self-explanatory, also consists of brightly colored pheasants, flowers, and ju-i scepters on a white background. This border appears on a well-documented service, represented in Mrs. Porter's collection, which was ordered by Ignacio Herrera after his ennoblement in 1842 as the Marques de Almendares in the Spanish colony of Cuba. The easily recognizable border also appears on several crested and initialed services, all mid-century, including one with the initials LGP for Lucy Gardiner Paine, the New England provenance of which is unclear.

FIGURE 15



Mandarin Mug

Mandarin pattern strap-handled mug; second quarter of the 19th century; height 11 cm.; cat. no. E68,754. Chinese ladies at various pursuits are depicted on the mug, possibly once part of a wash set. The interior rim is particularized by a band painted similarly to the background on Rose Medallion pieces (see Border #8).

FIGURE 16



Mandarin Helmet-shaped Pitcher

Mandarin pattern helmet-shaped cream pitcher; second quarter of the 19th century; height 10 cm.; cat. no. E68,760. This squat and ungraceful piece evidences the degeneration of an export form popular from the 1780s through the 1820s. Nonetheless, it is quite rare in Canton famille rose. The border contains elements from the Hundred Antiques on a white ground.



FIGURE 17

Mandarin Brush Holder

Mandarin pattern reticulated brush holder; probably second quarter of the 19th century; height 11.1 cm.; cat. no. E68,758. An unusual form, the brush holder was part of the Chinese scholar's equipage, and this piece may not have been intended for export. The molded design of the tree and the reticulation make this piece especially attractive. The deep blue and green enameled border is reminiscent of the overall design of Robert Bennet Forbes' so-called "tree peony" service, c. 1845, at the Museum of the American China Trade.



FIGURE 18

Mandarin Inkstand

Mandarin pattern three-piece desk set; second quarter of the 19th century; length of tray 14.1 cm.; height of sander 6 cm.; cat. nos. E68,761a, b, c. A particularly rare form, the three-piece set consists of an inkwell with liner, a sander, and a fitted tray with loop handle. Around the tray's perimeter are flowers and representations of the Four Treasures; viz., ink, paper, brush-pen, and ink-stone. An identical desk set in the Nanking pattern is illustrated in Herbert Schiffer et al, *Chinese Export Porcelain* (Exton, PA, 1975), p. 205.



PLATE VI

'Fish' Platter and Strainer

Canton famille rose fish platter and strainer (or reticulated trivet); early fourth quarter of the 19th century; length of platter 46 cm.; cat. nos. E68,198a, b. Haviland & Co., an American firm which manufactured porcelain at Limoges, France, popularized the elongated platters which, with their matching plates, were decorated with forms of aquatic life. The dishes were essential to the proper serving of the fish course at dinner or supper during the last quarter of the 19th century. The Chinese merchants at both Canton and Shanghai, with a practiced business eye, called for the production of similar fish sets painted in such a manner that they might

complement existing services of either Mandarin or Rose Medallion. The platter and strainer from the Porter Collection is easily datable c. 1879, for it was in that year that ex-President and Mrs. U. S. Grant acquired an identically decorated platter with matching plates that passed down to their only daughter, Nellie Grant Sartoris, and eventually came to the Peabody Museum, according to museum records. The border, although poorly executed, is in the style of Border #2 and, in the present instance, is comparable to that on the dragon-motif plate on p. 36, Fig. 54.



FIGURE 19

Mandarin Brush Box

Mandarin pattern covered brush box; mid 19th century; height 6.5 cm.; length 18 cm.; cat. no. E68,753. So different are the two components of the box that one suspects they are "married" (a term used by collectors which implies a mismatch), but this is not the case. The cover portrays a bevy of Chinese beauties at leisure, whereas the base is circumscribed by a fussy border showing elements of the Hundred Antiques against a gold ground. The container is divided lengthwise in the interior to hold a pair of brushes and formed part of a wash set. The form remained popular through the third quarter of the 19th century and possibly later. (See the soap dish on p. 21, also a component of the useful wash sets found in every self-respecting Victorian home.)



FIGURE 20

Mandarin Chowder Tureen

Mandarin pattern variant covered chowder tureen and underdish; probably third quarter of the 19th century; length of tureen 30.5 cm.; length of underdish 29.4 cm.; cat. nos. E68,250a, b. The tureen is decorated on either side (and similarly on the lid) with two large panels outlined with gold Greek key borders, depicting Chinese figures at various pursuits, set against a white background interspersed with flowers and elements of the Hundred Antiques. The size of the tureen, slightly smaller than the typical soup tureen of the 19th century, suggests its use and probable New England des-

tination more than a hundred years ago. Nancy Schiffer et al, *China for America* (Exton, PA, 1980), p. 147, illustrates a chowder tureen absolutely identical in form but painted with a representation of the signing of the Declaration of Independence. In turn, Arlene Palmer Schwind, formerly of Winterthur, believes the latter pattern was used on export porcelain between 1840 and 1876, the centennial year. The conclusion is that the specimen from the Porter Collection is contemporary with the example in Schiffer, and the latter is certainly from the third quarter of the 19th century.



FIGURE 21

Auspicious Figures Plate

Canton famille rose plate decorated in the Auspicious Figures pattern; second quarter of the 19th century; diameter 25.1 cm.; cat. no. E68,986. The Auspicious Figures pattern is related closely to both the earlier Mandarin and later Rose Medallion patterns and is the stylistic link between the two. The design elements and the use of elaborate borders are similar to Mandarin, whereas the overall arrangement of these elements, including a roundel, is reminiscent of Rose Medallion and Fitzhugh. On the plate, four of the figures can be identified by translating the Chinese characters beginning clockwise at 12 o'clock; viz., Duke Huan of Chi, Hsiang Tje,

Hsiu Yen, and Chou Yü. The figure standing on the back of the (dragon?) fish in the center medallion remains unidentified. Between the historical and legendary figures are elements of the Hundred Antiques, including the endless knot, a flag of peace, a sword, a general's banner, and a bell. The border includes six distinct clusters of fruits and flowers on a white ground (see Border #9). English market armorial services for the Chauncey, Hamilton, and Kennedy families, dating from the second quarter of the 19th century, have been recorded in this pattern, although with differing borders.



FIGURE 22

Auspicious Figures Covered Jug

Auspicious Figures pattern covered water or punch pitcher; second quarter of the 19th century; height 28 cm.; cat. nos. E69,101a, b. This fine piece is decorated with four figures from Chinese history, including an unidentified warlord facing the viewer. The figures themselves are separated by clustered elements of the Hundred Antiques, including a bow and quiver and a psaltery or lute encased, all against a white background. The border around the pitcher's rim portrays paired birds and butterflies in a continuous gardenscape, whereas the border encircling the base is similar to the background design on Rose Medallion. The pitcher may have been used with a punch bowl, and the Boston Marine Society has such a set, or it may have been part of a wash set. Geoffrey Godden, in his *Oriental Export Market Porcelain*, illustrates a matched wash basin and covered pitcher in the Mandarin pattern on p. 193.

Auspicious Figures Soap Dish

Auspicious Figures pattern three-part soap dish; mid 19th century; length 13.5 cm.; cat. nos. E68,757a, b, c. The container consists of an underdish, a fitted drainer, and a cover, and was a component of the wash set popular throughout the Victorian era. The cover depicts two legendary figures, as well as elements of the Hundred Antiques, and some of the latter appear on the lip of the drainer. The dish itself is circumscribed by flowers, fruit, and butterflies on a gold ground (see Border #2), again comparable to the border on the dated Mandarin platter mentioned on p. 8 and elsewhere.



FIGURE 23



FIGURE 24

Auspicious Figures Cup and Saucer

Auspicious Figures pattern cup and saucer; probably third quarter of the 19th century; height of cup 7 cm.; diameter of saucer 16 cm.; cat. nos. E69,011a, b. Four personages from Chinese folklore or history alternate with clustered elements of the Hundred Antiques. Replacing the center roundel is the crest of the Johnstone family of Westerhall, Dumfriesshire; i.e., a spur between two wings. On an encircling garter is the Latin motto *Numquam non paratus*. The garter band is the key to dating the cup and saucer, for this knightly device with motto appears on at least two Mandarin and two Rose Medallion services that can be precisely dated in the 1850s and 1860s. Coincidentally, the garter device with a monogram can be found on engraved stationery during the second half of the 19th century, and Capt. Daniel Ammen (see p. 24) used such a device on his personal note paper.



FIGURE 25

Li T'ai Po Square Dish

Canton famille rose tray in a variation of the Auspicious Figures pattern; mid 19th century; 22.3 x 21.9 cm.; cat. no. E68,215. This important transition piece, on which all the symbols of the Eight Immortals are arranged in four clusters, is a stylistic clone of the Fitzhugh pattern except for the central figure. Even the use of underglaze blue is significant. In the center of the tray, a bit under the weather, is the seated figure of Li T'ai Po (701-762), regarded as one of the two greatest poets produced by the Chinese nation. Li Po was addicted to wine, which his verses celebrated, and a wine pot can be seen just to the poet's left. Formal linear scrolling patterns are found on the borders of 14th and 15th century porcelains, but the tray's border is evidence of the pattern's degeneration in the 19th century, particularly noticeable in the background of very late Rose Medallion pieces.



FIGURE 26

Li Po Cup and Saucer

Canton famille rose cup and saucer in a variation of the Rose Medallion pattern; third quarter of the 19th century; height of cup 6.5 cm.; diameter of saucer 16.4 cm.; cat. nos. E69,012a, b. These extremely rare pieces provide a visual transition between the Auspicious Figures and Rose Medallion patterns. The arrangement of four melon reserves surrounding a gold-banded center medallion clearly illustrates the latter pattern. In the roundel sits the T'ang dynasty poet, Li Po, depicted also on the porcelain tray, Fig. 25. In the upper and lower reserves are two solitary figures, Wen-Cheng and Wu-Cheng, the door-gods who originally guarded the sleeping chamber of the T'ang emperor, T'ai Tsung. To the left and right are calligraphy-filled reserves with representations of the universe and a hut. The melon shapes of the reserves were first used during the 1850s (see also plates on pp. 24-25).



FIGURE 27

Rose Medallion 'Griffin' Platter

Rose Medallion pattern armorial platter; early third quarter of the 19th century; length 43.6 cm.; cat. no. E68,985. The platter incorporates the basic design elements and arrangement found on pieces in the Rose Medallion pattern; viz., four to six shaped reserves surrounding a center medallion. In the present instance, the piece is personalized by the use of a family crest in the roundel (alas, not identified). The platter has other unusual features, however, which make dat-

ing a risky matter. The scrolled reserves are unique—the C-scrolls interlocking, with bats in the outer corners. The six reserves and the roundel are set against a white background embellished with floral garlands. It is quite possible that this is the earliest example of Rose Medallion in the Porter Collection, c. 1850, and the establishment of provenance would resolve any question.



PLATE VII

Rose Medallion 'A' Plate
Fig. 28 ('U.S. Grant' plate)

Rose Medallion pattern initialed plate; dated 1868; diameter 20.3 cm.; cat. no. E69,003. A well-documented piece of porcelain which can serve as a key to dating others in this pattern variant which uses melon-shaped reserves, the plate came from a service of approximately 150 pieces that belonged to U.S. naval officer Daniel Ammen (1819-1898). Captain Ammen visited the Far East on assignment as commander of the *Piscataqua* and, in the fall of 1868, he completed arrangements for the shipment of two initialed Rose Medallion dinner sets to New York City through Olyphant & Co., an American firm operating out of Shanghai. One set with the monogram *A* was for Ammen's own use, while the other was commissioned by his friends, General (elected President in November 1868) and Mrs. Ulysses S. Grant. The latter, decorated with the cipher *USG* in the center roundel (see Fig. 28 below), was delivered to the White House in 1869, shortly after General Grant's inauguration. (In March 1981, Edith Grant Griffiths donated the soup plate from the Grant service illustrated on this page to the Peabody Museum. Cat. no. E67,842.)



FIGURE 28

Rose Medallion 'Dallas' Plate

Rose Medallion pattern armorial plate; third quarter of the 19th century; diameter 20 cm.; cat. no. E68,190. Decorated similarly to the Ammen plate on p. 24, this piece is personalized by the addition of the crest and Latin motto *Lux venit ab alto* of the Dallas family of that Ilk and Cantray, recorded in Howard's *Chinese Armorial Porcelain*, p. 591 (which reproduces an earlier service). The plate is probably from a service belonging to Alexander Morison Dallas (1830-1912), who entered the Indian Medical Service in 1856, retiring 33 years later. At least four other Rose Medallion services with an Indian market association, contemporary with Dallas', can be identified.



FIGURE 30

Rose Medallion 'JSH' Plate

Rose Medallion pattern initialed plate; fourth quarter of the 19th century; diameter 21.5 cm.; cat. no. E68,191. Four scrolled reserves, alternately figural or floral, surround a medallion banded in gold with the intertwined initials *JSH* or *JHS*. Although the provenance of the plate is not known, the harsh palette and the careless execution of the background demonstrate the deterioration of a once lovely pattern toward the end of the 19th century.



FIGURE 29

Rose Medallion 'E' Plate

Rose Medallion pattern initialed plate; third quarter of the 19th century; diameter 21.7 cm.; cat. no. E68,192. This plate is very similar to both the Ammen and Dallas plates (Pl. VII and Fig. 29), except for the monogram *E* within a shield in the center medallion. The cipher has not been identified. The floral reserves are done in the manner of the Garden pattern, albeit not so detailed (see p. 35, Figs. 51 and 52).

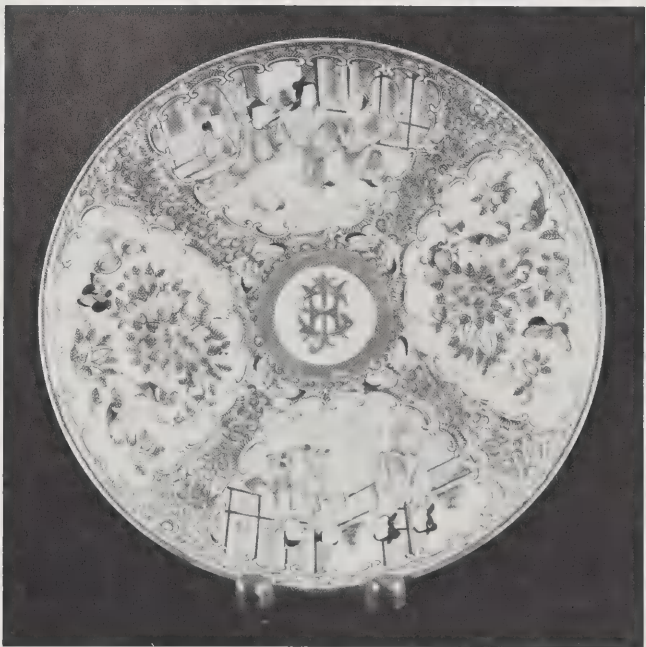


FIGURE 31



FIGURE 32

Rose Medallion Leaf Dish

Rose Medallion pattern variant leaf-shaped dish; late third/early fourth quarter of the 19th century; length 18.5 cm.; cat. no. E68,991. This curiously shaped dish, which comes in two sizes in larger dinner services, was probably used in conjunction with the soup and sauce tureens as a ladle rest or stand, serving a function analogous to 18th century spoon trays. The pattern arrangement of four scrolled reserves around a gold-banded roundel is common, but the use of landscape reserves alternating with floral reserves is unusual. The landscape reserves are in *famille verte* colors. The dish is easily dated c. 1875, since, except for the design in the center medallion, it is identical to a similarly shaped piece in the large Rose Medallion service owned by Stephen Goodhue Wheatland (1824-1892) of Salem and distinguished by his cipher *SGW*. According to Wheatland family records, a service of 235 pieces was received from China in the mid 1870s.



PLATE VIII

Rose Medallion 'Gibbs' Vegetable Dish
Fig. 33 ('Emily' trefoil dish)

Rose Medallion pattern variant armorial covered vegetable dish; late third/early fourth quarter of the 19th century; length 24 cm.; cat. no. E68,861. The scrolled panels, all with birds or butterflies and flowering branches, are positioned two by two flanking medallions on either side of the peach seed knob. The unusual configuration of the medallions, together with the scrolled panels, invites comparison to a rare Rose Medallion trefoil-shaped tray illustrated below and inscribed *EMILY . CANTON . 1879*. (the tray in Fig. 33 is privately owned, and I am grateful to David Battie of Sotheby's Belgravia for bringing it to my attention). The arms, emblazoned incorrectly, are of the Gibbs family of

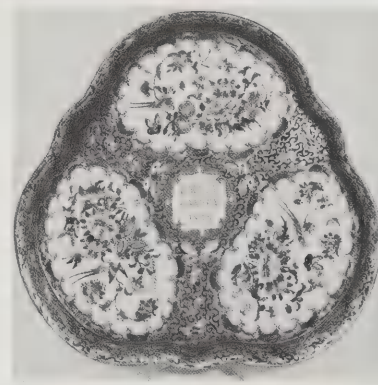


FIGURE 33

Newport, R.I. According to family tradition, the service of which more than 90 pieces survive belonged either to Governor William Channing Gibbs (1790-1871) or to his daughter Sarah Gibbs Thompson (1842-1930) who was married in 1873. The most likely date for the Gibbs service, therefore, is the mid 1870s. In any event, armorial porcelain for the American market is excessively scarce as Clare Le Corbeiller noted in *ANTIQUES*, December 1977, pp. 1124-29, and the Gibbs Rose Medallion service is the only one from the second half of the 19th century to be recorded on this side of the Atlantic.



FIGURE 34

Rose Medallion Drum-shaped Teapot

Rose Medallion pattern drum-shaped teapot; third quarter of the 19th century; length 23 cm.; cat. nos. E68,898a, b. The melon reserves on this well-painted piece have been distorted to conform to the pot's shape, which is quite similar to another teapot in Mrs. Porter's collection illustrated in *ANTIQUES*, October 1967, p. 530. The present pot has alternating reserves of Chinese figures and flowering branches with birds and butterflies, together with a gold-banded roundel decorated in the usual manner. The lid has a strawberry knob. An identical teapot once owned by President and Mrs. Grant is dated c. 1868, but it lacks the cipher illustrated in Fig. 28.



FIGURE 35

Rose Medallion Lighthouse Coffeepot

Rose Medallion pattern lighthouse-shaped coffeepot; early third quarter of the 19th century; height 23 cm.; cat. no. E69,801. The lighthouse form first appeared during the closing years of the 18th century, and it is extraordinary to find this shape 75 years later; but at least three examples are known. Scrolled reserves with Chinese figures and flowers alternate, and beneath the gilt-decorated spout is the roundel so characteristic of the pattern. The blue and orange trellis background confuses the dating of the coffeepot for it is found on numerous dated medallion bowls and chargers made for the Persian market in the 1870s and 1880s, but does not appear on earlier pattern variants which are datable. The pronounced border in the style of Border #2 strongly suggests a mid-century date.



FIGURE 36

Rose Medallion Mug

Rose Medallion pattern strap-handled mug; third quarter of the 19th century; height 14.6 cm.; cat. no. E68,755. Melon reserves, alternately figural and floral, encircle the mug, but curiously the roundel or medallion characteristic of the pattern is missing. Perhaps to compensate—and further confuse—a Mandarin-style border of flowers, fruit, and butterflies on a gold ground decorates the exterior rim (see Border #2).



FIGURE 37

Rose Medallion 'Dragon' Coffeepot

Rose Medallion pattern coffeepot; third quarter of the 19th century; height 25 cm.; cat. no. E69,802. The pear shape was very popular in English ceramics during the last quarter of the 18th century but was equally popular among American pewter and silversmiths in the middle of the last century. The dragon-form handle is quite unusual, and the absence of the roundel or medallion cannot be accounted for on the basis of the form (see the mug in Fig. 36 which also lacks the medallion). The decline in detail, particularly in the courtyard scene, supports a date in the 1870s.



FIGURE 38

Rose Medallion Miniature Pot

Rose Medallion pattern miniature coffee or teapot; probably third quarter of the 19th century; height 9.2 cm.; cat. no. E69,803. Despite the absence of the customary medallion, the pot is decorated with scrolled reserves on two sides in the usual manner. The configuration of both handle and spout invites comparison with the dragon-handled coffeepot, Fig. 37. A similar pot in the Nanking pattern is illustrated in Schiffer, *Chinese Export Porcelain*, p. 182. Whether this pot was intended for individual use or comes from a child's set is unclear.



FIGURE 39

Rose Medallion Compote

Rose Medallion pattern compote; third quarter of the 19th century; diameter 23.2 cm.; cat. no. E68,247. Although the form is anything but graceful, it is one of the rarest in Canton famille rose and is distinctly Western. Melon reserves depicting alternately "floating" figures and famille verte landscapes surround a gold-banded roundel showing a pheasant and flowers, all against a rich background that includes colorful butterflies. Particularly well executed, the treatment of the figures compares favorably with that on the nappie discussed on p. 9.

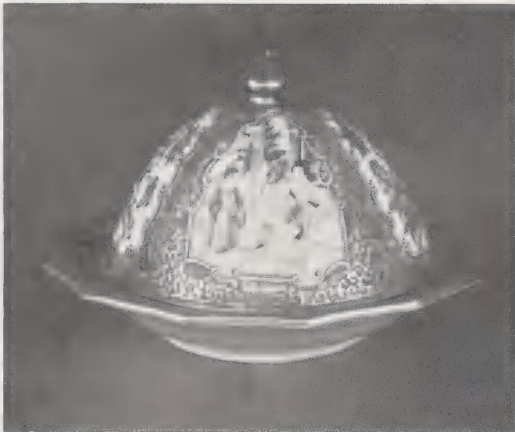


FIGURE 40

Rose Medallion Butter Dish

Rose Medallion pattern three-piece butter dish; third or fourth quarter of the 19th century; height 12 cm.; diameter of underdish 18.8 cm.; cat. nos. E68,195a, b, c. The form is late 19th century and again decidedly Western. Under the domed cover, a pierced liner fits into the underdish. The outline of the reserve depicting three Chinese figures is uncommon, but it is encountered on some dinner plates in Mrs. Porter's collection which can also be dated in the 1870s. The flanking reserves, barely visible, are outlined with C-scrolls.



FIGURE 41

Rose Medallion Candlesticks (Pair)

Rose Medallion pattern candlesticks or peg lamp holders; third quarter of the 19th century; height 22.4 cm.; cat. nos. E68,197a, b. Three rows of melon reserves, separated by molded bands, are the principal decoration of these unusual holders. Probably made for the French market, the columns would have been fitted with ormolu mounts into which candles could be inserted. It is possible, however, that with the increasing popularity of kerosene lighting peg lamps were inserted into the small openings at the tops of the holders. In either case, the mounts or peg lamps are missing.

Rose Medallion Gravy Boat

Rose Medallion pattern footed gravy or sauce boat with attached underdish; late third or fourth quarter of the 19th century; length 22 cm.; cat. no. E68,194. The porcelain is continental and probably French Limoges. In all likelihood, a porcelain blank was sent to Canton for decoration sometime in the 1870s or 1880s by a discriminating customer who desired the most stylish form, as the Chinese had a marked tendency to use the same domestically-potted blanks *ad infinitum*. The piece is very well executed in terms of both form and decoration.



FIGURE 42

Rose Medallion Sugar Bowl

Rose Medallion pattern covered sugar bowl; early fourth quarter of the 19th century; length 14 cm.; cat. nos. E68,988a, b. On the underside of an otherwise typically decorated bowl is painted the manufacturer's mark—*H & C?*—for Haviland and Company, Limoges. As with the gravy boat in Fig. 42, a blank was sent to Canton for decoration. The particular mark on the sugar bowl also appears on the pieces from the 1879 presidential service made by Haviland for Rutherford and Lucy Hayes. The company altered the mark in question the following year, providing a reasonable *terminus ante quem* for dating the sugar bowl.



FIGURE 43

Rose Medallion Water Pitcher

Rose Medallion pattern water pitcher; probably fourth quarter of the 19th century; height 24 cm.; cat. no. E69,004. Like the other pieces on this page, the porcelain itself is European in origin, probably French Limoges, and hand-decorated at Canton. The painterly quality of the pitcher compares favorably with most export pieces from the closing years of the 19th century whose porcelaneous origins are Western.



FIGURE 44

Rose Medallion Gravy Boat and Stand

Rose Medallion pattern variant gravy or sauce boat and underdish; probably third quarter of the 19th century; length of underdish 22 cm.; cat. nos. E68,196a, b. This is a most unusual variant to the Medallion pattern. The colors are principally iron red and gold with touches of blue and green, found on late Japanese export Kutani. The oriental figures are clearly Japanese, and the fine landscape reserves in gold are similar to the best Satsuma decoration. The two pieces are pottery, not porcelain. Although the forms are Chinese export and early 19th century, the decoration suggests one of two possibilities: either the pieces were manufactured in Japan in a caricature of the Chinese pattern or they were made in China for the Japanese market.



FIGURE 45



FIGURE 46

Famille Rose Vase



FIGURE 47

Canton Famille Rose Plate

Canton famille rose plate with a pattern of dense scrolling foliage; third quarter of the 19th century; diameter 25.1 cm.; cat. no. E69,006. Possibly made for the Near Eastern market, the plate is enameled with the usual famille rose colors, as well as cobalt blue. In the center is a gold-banded roundel with the Chinese characters for good fortune or good wishes. Around the cavetto are four smaller roundels which, starting at 12 o'clock and reading counterclockwise, translate: "May your good fortune be according to your wish." The decorative vases with spears and gongs are elements from the Hundred Antiques.

Cabbage Leaf Plate

Canton famille rose plate in the Cabbage Leaf pattern; fourth quarter of the 19th century; diameter 21 cm.; cat. no. E68,992. This distinctive pattern was introduced during the final third of the 19th century and continued to be exported in the 20th century. Many pieces are stamped CHINA or MADE IN CHINA on the undersides, as required by the McKinley Tariff of 1890. In the gold-banded roundel at the center of the plate is the Chinese character *shou*, meaning longevity, also found in many variants on the vase at the end of the catalogue (Pl. XII). The scrolled border is poorly painted. In *Collecting Chinese Export Porcelain* (New York, 1977), p. 150, Elinor Gordon illustrates a very late 19th century hexagonal plate in the Cabbage Leaf pattern which she dates some 40 or 50 years too early.



FIGURE 48



PLATE IX

Canton Famille Rose Floral Dish

Canton famille rose deep dish, probably a soup plate; second quarter of the 19th century; diameter 21.2 cm.; cat. no. E68,193. This particularly attractive dish, decorated in colorful enamels with flowering and fruiting branches over which butterflies hover, defies strict pattern classification but is clearly related to the four plates on p. 35 in the Bouquet of Flowers and Garden patterns. At 12 o'clock, the monogram *B* within an oval cartouche appears in gold, and tra-

ditionally the dish has been associated with the Blake family of Boston. The border consists of mauve trefoils linked to one another with stylized blue flowers, the whole within pencil-thin bands of gold and blue. The configuration of the monogram is identical to the same letter on President James Buchanan's Rose Medallion dinner service which can be dated during the early to mid-1850s.

Bouquet of Flowers Plate

Canton famille rose plate in the Bouquet of Flowers pattern; probably second quarter of the 19th century; diameter 24.7 cm.; cat. no. E68,244. The bouquet theme is almost identical to that on a privately owned platter marked 1872 *canton* on the underside. The principal border, however, is so similar to one on the Mandarin platter illustrated on p. 10, that this striking plate almost certainly was made prior to 1850.



Bouquet of Flowers Plate

Bouquet of Flowers pattern plate; second or third quarter of the 19th century; diameter 21.2 cm.; cat. no. E68,242. The floral bouquet boasts a ribbon but is otherwise identical to its companion in Fig. 49. The butterfly border, however, is an entomological *tour de force*. Both plates in the Bouquet of Flowers pattern have similar inner borders in the form of a floral garland or wreath.



FIGURE 50

Garden Plate

Canton famille rose plate in the Garden pattern; second quarter of the 19th century; diameter 21.5 cm.; cat. no. E68,241. This is a particularly well-painted plate showing a segment of a garden whose untended appearance was much admired by the Chinese and the English. The border is similar to that on the nappie discussed on p. 9 (see also Border #3).



FIGURE 51

Garden Plate

Garden pattern plate; third quarter of the 19th century; diameter 24.7 cm.; cat. no. E68,245. Similarly decorated to the plate in Fig. 51, in a variant of the same pattern, this piece has an uncommon border found occasionally on later Mandarin pieces. Four pairs of goldfish alternate with four pairs of duck in eight butterfly-enclosed panels (see Border #10).



FIGURE 52



FIGURE 53

Dragons and Chrysanthemums Plate

Canton famille rose plate with dragon motif; fourth quarter of the 19th century; diameter 20 cm.; cat. no. E68,240. This plate combines slithering orange dragons with white chrysanthemums on a yellow enamel ground, the whole arrangement bearing a resemblance to the Bouquet of Flowers pattern (see plates on p. 35, Figures 49 and 50). The border is coarsely painted but in the style of Border #2, and it is remarkably similar to that on the fish platter illustrated on p. 16. The plate can be no earlier than the late 1870s and is probably somewhat later.



FIGURE 55

Birds and Insects Plate

Canton famille rose plate with a design of birds and insects; third quarter of the 19th century; diameter 24.3 cm.; cat. no. E68,243. This ornithological nightmare (!) is a variant perhaps of the Hundred Butterflies pattern, also popular during the period of the 1860s and 1870s (cf. "Chinese Export Porcelain—Oriental Ware for Western Taste," *Time-Life Encyclopedia of Collectibles*, vol. IV, p. 32, for examples of the latter pattern). Neither the birds and insects in the center of the plate nor those on the rich gold border, excepting the pheasant, are biological specimens. Understandably, this was not a popular pattern in the Victorian era.



FIGURE 54

Sacred Bird and Flowers Plate

Canton famille rose plate in the Sacred Bird and Flowers pattern; third quarter of the 19th century; diameter 20 cm.; cat. no. E68,246. An unusual piece, the plate combines the Sacred Bird and Flowers pattern in orange with a border in a variant of the Hundred Butterflies pattern. The combination is not especially attractive. The Sacred Bird and Flowers pattern is usually monochromatic, but polychrome variants occur such as the pap boat and the covered jar on p. 37.



FIGURE 56

Sacred Bird and Flowers Covered Jar

Canton famille rose covered jar in a polychrome variant of the Sacred Bird and Flowers pattern; third quarter of the 19th century; height 11.5 cm.; cat. no. E68,756. The pattern itself is found in two variants: the flowers and birds (usually with butterflies) are randomly scattered over a white or celadon background, as on the covered jar, or these elements are bunched together in small clusters, as seen on the pap dish, Fig. 57. Jars of the type illustrated came in various sizes and were occasionally nested. They were probably used in conjunction with a lady's or gentleman's toilette.



FIGURE 57

Sacred Bird and Flowers Pap Boat

Sacred Bird and Flowers polychrome pattern variant pap boat; third quarter of the 19th century; length 16 cm.; cat. no. E68,759. Undecorated dishes in this form, used for feeding invalids, have been excavated at the site of the mental hospital at Colonial Williamsburg and date from the second half of the 19th century, according to Ivor Noël Hume. This pattern variant of tightly arranged clusters is more usually found on a celadon background.



FIGURE 58

Sacred Bird and Flowers Covered Pail

Sacred Bird and Flowers polychrome pattern variant covered bowl; third quarter of the 19th century; height 25 cm.; cat. no. E68,249. This highly unusual piece may be a ceremonial vessel of sorts or, as Mrs. Porter has suggested, a cooler similar to those elaborate icing and fruit buckets made at the end of the 18th century. Jean McClure Mudge illustrates an ice pail in the Nanking pattern in the second edition, revised, of *Chinese Export Porcelain for the American Trade*

1785-1835 (Newark, 1981), p. 184. It is even possible that the container was made to hold ice cream. Whatever its function, it is covered with butterflies, birds, and flowers in a manner similar to the covered jar in Fig. 56 but on a rich gold as opposed to white or celadon background. Compare the overall design with that of Border #2. The shaped finial is perhaps unique.



PLATE X

Hundred Antiques Green Jar

Canton famille rose covered jar in a variant of the Hundred Antiques pattern; probably third quarter of the 19th century; height 26 cm.; cat. no. E68,859. The modified octagonal shape on a recessed foot similarly shaped is attractive. The molded decorative elements, including the Sacred Wheel of Buddhism, the gourd of Li T'ieh-kuai, fish, vases of flowers, and the like, are arranged at random on an incised green glaze

background in a foliate design that is repeated in polychrome on the foot and rims. The cover has a finial molded in the form of fruit. The construction technique is remarkably similar to that on Peking glass and on those colorful lacquer folding screens and cabinets overlaid with semiprecious stones which were so prized by our Victorian ancestors.



FIGURE 59

'Shou' Wine Pot

Canton famille rose wine pot; probably second quarter of the 19th century; height 19 cm.; cat. nos. E69,008a, b. This idiosyncratic piece is actually molded in the form of the Chinese character for longevity or *shou*. The principal decoration is the raised figure of a man holding a staff, probably representative of the wine-loving Li T'ai Po (see the square tray, as well as the cup and saucer, on p. 22). Note the curiously shaped stopper or cover. A similar pot at the Musée des Louvre is illustrated in C. A. S. Williams' *Chinese Symbolism and Art Motives* (New York, 1960), p. 67.



FIGURE 61

Cadogan Wine Pot

Canton famille rose wine pot or cadogan; fourth quarter of the 19th century; height 14.5 cm.; cat. no. E69,013. Named after the Earl of Cadogan who introduced this unique Chinese porcelain form into the West, the pot is filled from the bottom but, when upright, the wine will only flow from the spout. The puzzle pot, as it is sometimes called, is constructed on the same principle as the popular late Victorian unspillable inkwells. An overall design of dense scrolling foliage is offset by the vivid yellow background.



FIGURE 60

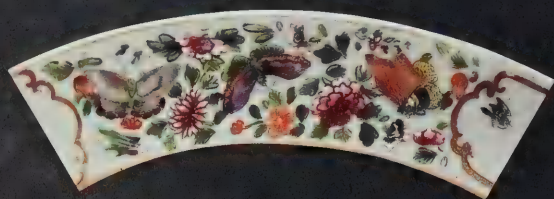
Porcelain Pillow

Canton famille rose porcelain form pillow; second half of the 19th century; length 17 cm.; cat. no. E69,014. The stone pillow is customarily used by the Chinese as a headrest. Most porcelain pillows are rectangular, whereas the present one is saddle-shaped with quatrefoil openings at either end. The bird on a flowering branch—a design motif so often encountered on Rose Medallion—is set against an intense turquoise ground with a foliated border.

THE BORDERS

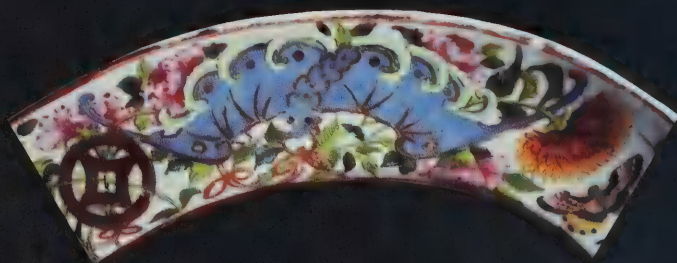
On the two following pages, enlargements of twelve distinct borders which appear on various pieces in the Porter Collection have been excerpted for the convenience of the reader. A brief description of the principal decorative details follows. With the exceptions of #1 and #5, which may be dated as early as the first quarter of the 19th century, the borders have been found for the most part on pieces from the second and third quarters.

Border Details



#1

A composition of delicately painted lavender, brown, and orange butterflies in flight with various flowers on a white background. Example: Marjoribanks reticulated platter, p. 3.



#4

On a white background, a large blue bat holding a tasseled cord attached to a gold coin (cash symbol), together with paired birds and flowering branches. Examples: square-shaped and lozenge-shaped dishes, p. 11.



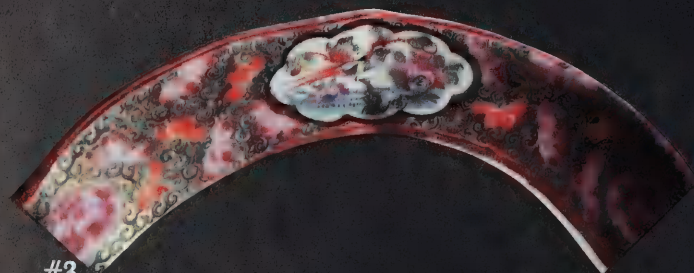
#2

An arrangement of butterflies and flowers, often with birds and fruiting branches, on a rich gold background, with numerous variations. Examples: octagonal-form pitcher, p. 6, and sugar bowl, p. 8.



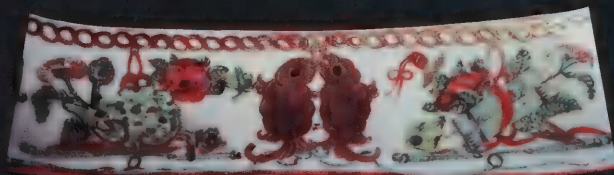
#5

A rococo design of gold scrolls and birds on branches of bamboo plants with pink trellis work, interrupted by four roundels set against a background of green waves. Examples: teapot and stand, p. 12.



#3

On a gold ground, green tendrils and rose-colored tree peonies in a foliate design interrupted (usually at 3, 6, 9, and 12 o'clock) by rectangular or scrolled reserves with birds and flowers. Examples: nappie and bone dish, p. 9.



#6

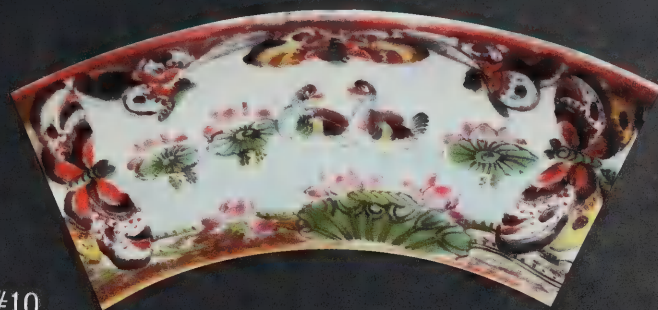
An encircling gold chain from which pairs of fish are suspended, with elements from the Hundred Antiques in clusters between the pairs. Example: covered vegetable dish, p. 13.

Border Details



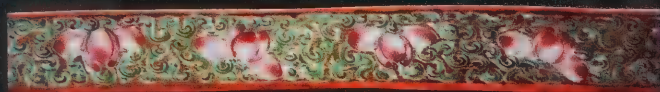
#7

The figure of a bird within a lantern-shaped enclosure, together with brightly-hued pheasants, flowers, and ju-i scepters on a white ground, and sometimes with the Chinese longevity symbol *shou*. Example: fruit compote, p. 14.



#10

Eight butterfly-enclosed panels or reserves in each of which pairs of goldfish alternate with pairs of duck. Example: plate, p. 35, Fig. 52.



#8

Green tendrils and rose colored flowers or tree peonies on a gold background, similar to Border #3 and associated with the background design on Rose Medallion. Example: strap-handled mug, p. 15.



#11

A stylized grape and leaf border in orange and gold set against a narrow green band on a white background and found on several services with a Boston area provenance. Example: nap-pie, p. 13.



#9

Groupings, usually six in all, of flowering and fruiting branches, with butterflies and other insects, on a white or celadon ground. Example: plate, p. 19.



#12

A medley of flowers, fruit, and butterflies on a gold background interrupted by four to six lappet-shaped reserves containing flowering branches with birds and butterflies. Examples: platter, p. 10, and plate, p. 35, Fig. 49.

Dr. John Quentin Feller, a native of Baltimore, Md., is professor of history at the University of Scranton and, since 1979, has served as Honorary Curator of Chinese Export Porcelain at the Peabody Museum. A former Fulbright Scholar, Dr. Feller has been the recipient of numerous research grants which reflect his wide range of interests in architecture, museology, historical archaeology, and the decorative arts. In 1975, he was one of 18 individuals selected on a nationwide basis to attend the Seminar for Museum Administrators at Colonial Williamsburg. In addition to the Williamsburg scholarship, he has received two grants each from the National Trust for Historic Preservation and the Scranton Area Foundation, as well as a fellowship from the National Endowment for the Humanities. Dr. Feller's interest in the China Trade goes back more than a dozen years, and he has done extensive research on export porcelain. An article entitled "China Trade porcelain decorated with the emblem of the Society of the Cincinnati," which appeared in the October 1980 issue of *ANTIQUES*, has led to a reappraisal of this porcelain pattern by scholars and collectors. Another article on the classification of pattern variants and dating of Rose Medallion has been accepted for publication by *ANTIQUES*. A revision of Dr. Feller's article entitled "The Classification of Canton Famille Rose," published by the Peabody Museum in the catalogue of the 1979 antiques show at Hamilton Hall, is scheduled to appear in the July-August issue of *ART & ANTIQUES*. In addition to his writings, Dr. Feller has lectured extensively on the subjects of the China Trade and export porcelain.

ACKNOWLEDGMENTS

This catalogue would not have been possible had it not been for the assistance of several individuals. In particular, I wish to thank Lucy J. Batchelder, Registrar of the Peabody Museum, for the countless hours of work she expended on this catalogue. No one but the author can appreciate that effort, and this handsome catalogue reflects her tasteful suggestions throughout.

I must also thank Professor Cheng Hwa Siao of the University of Scranton for his translations of the Chinese inscriptions that decorate several pieces of porcelain discussed herein. He spared me from making one or two glaring errors in attributions.

A catalogue of this sort relies necessarily on the scholarship of many experts who have published in the field of export porcelain. In particular, I think of David S. Howard and Geoffrey Godden whom I have cited frequently. Their works—and those of others—provided the starting point for my own research into the Canton famille rose porcelains. While I acknowledge a debt of gratitude to these scholars and others, including John Devereux Kernan, Jean McClure Mudge, Arlene Palmer Schwind, James Hunter Johnson, Ulysses G. Dietz, Clare Le Corbeiller, John Ayers, and Nancy Schiffer, I accept complete responsibility for the theories I have advanced in this study.

Finally, I want to thank my parents who offered me a quiet retreat in Baltimore during the last weeks of December 1981 and the first few days of the New Year, as I worked feverishly against a challenging deadline to design this catalogue and to prepare an informative text.

PLATE XII

Back Cover

European Pattern 'Shou' Vase

Canton famille rose vase; third quarter of the 19th century; height 35.7 cm.; cat. no. E68,221. Without question one of the most remarkable pieces in the entire Porter Collection, this shapely vase represents not only a meeting of East with West but irrefutable evidence of the ongoing quality in export porcelain available to the West during the second half of the 19th century. The lower portion of the vase depicts a fashionably dressed maiden, apparently startled by a youth who has caught her attention. Turreted and steepled structures can be seen in the background and foreground to the left. An as yet unidentified print is almost certainly the source for this halcyon scene. The shoulder and neck of the vase are covered with myriad versions of the Chinese longevity symbol *shou* in eight distinct rows which encircle the vase.



PLATE XI

Mandarin Tucker-style Pitcher

Mandarin pattern bulbous pitcher; second quarter of the 19th century; height 25.4 cm.; cat. no. E68,863. This gracefully proportioned pitcher with its high arched handle and generous spout is very closely related in form to several models produced in Philadelphia after 1832 by the porcelain manufactory of Judge Joseph Hemphill, partner and successor to William Ellis Tucker, and based on the designs of Thomas Tucker. Production at the American Porcelain Company ceased in 1838, due to U.S. tariff policies which made competition with foreign countries, including China, impossible. The graceful form remained popular for several years thereafter. Chinese figures are depicted on the body and, around the rim, a light and airy border of flowers, fruit, and birds on a white ground.

